MIDDLEBURY COLLEGE

Winter 1959

Your Family and Middlebury

SENT BY THE COLLEGE TO MIDDLEBURY PARENTS AND FRIENDS

In this issue A Look at the Wright Memorial Theatre

the PRESIDENT'S Page

By Dr. Samuel S. Stratton

MIDDLEBURY, VT.—A grant of $15,000 to Middlebury College from the Fund for the Advancement of Education of New York City was announced today by Samuel S. Stratton, Middlebury President. Under the direction of the Educational Policy Committee, the Grant will be used to help finance a revaluation and reorganization of the academic curriculum.

In reporting the $15,000 Fund Grant, President Stratton commented that significant changes have recently been introduced in the freshman year program. "The present Grant," he said, "will enable the College to give concentrated attention to the curriculum beyond the freshman year, with the objective of eliminating duplication in courses and revising programs in major areas leading to the A.B. degree. With constantly rising costs, it becomes essential to re-examine the utilization of intellectual and physical resources if the high standards of a liberal education are to be preserved and enhanced." Members of the Middlebury faculty will invite distinguished educators from other institutions to work with them and in turn visit other colleges and universities during the evaluation stage of the study.

The above public announcement summarizes the story of our most recent foundation grant, but readers of this page may be interested in more details. Since 1955, the Educational Policy Committee of the faculty—elected by the faculty—has met weekly for continuous review of our curriculum and to draft specific proposals to the faculty. The proposals are intended to insure better utilization of our intellectual resources in relation to our educational objectives. Several of these proposals have already been adopted and in consequence the freshman year program has fewer electives and provides better co-ordination between the first year and upper class courses.

For some time the committee has felt that a more intensive study should be made of the upper class years but has recognized that to be effective more time and funds would be necessary. Rising enrollments and increasing costs of a college education are now established facts. In recognition of this situation, the Fund for the Advancement of Education evidenced an interest in study and experiment intended to improve the effectiveness of our teaching resources and at the same time preserve the high quality of our education. As is usual, some months elapsed before the grant was made, but during the interval the Committee on Educational Policy formulated concrete proposals for evaluation and subsequent action by the faculty. Perhaps the nature of the study now under way can best be indicated by divulging some of the questions for which the committee seeks answers:

1. Where should Middlebury College concentrate its resources, physical and intellectual, if it is to maintain its role as a small, co-educational liberal arts college of high standing?
2. Are departments serving the needs of the student in the major at the expense of his general education?
3. Should all students be required to take departmental majors, or should a broader program of divisional majors also be established?
4. Should students continue to choose a major at the end of their freshman year?
5. Are the usual 50-minute classes meeting three times a week educationally the most desirable, particularly during the upperclass years?
6. Should the college year be divided into only two semesters?
7. Would it be more beneficial for the student to work more intensively on fewer courses at a time?
8. Should classes meet six days a week, or should additional free time be available to students and faculty?
9. Is there an unwarranted proliferation of courses, departmental majors, and departments?
10. Is there too high a degree of specialization or too heavy an emphasis on courses of a vocational nature in departments?
11. What ways can be found for making the student responsible for a larger share of his education, particularly in his major field?

Such questions, of course, if pursued, lead into very specific and detailed studies which could have far-reaching effects on (*Continued on page 18*)

MIDDLEBURY in the News

Library Project . . .

Middlebury College is delighted with the warm response of members of the College Family to the appeal for funds to defray the costs of the much needed addition to the Egbert Starr Library.

Parent members of the College Family have shown their enthusiasm for the Library Project with gifts and pledges totaling $19,312.25 as this issue of YOUR FAMILY AND MIDDLEBURY goes to press on January 10, 1959.

Dr. Samuel S. Stratton, President of Middlebury College, commenting on the participation in the Parents Fund of mothers and fathers from every section of the country and abroad, said: "We are all proud of the interest of our Middlebury Parents in the College. The early donations to our Library Project have been encouraging and inspiring as we strive toward our ultimate goal of adequate library facilities."

A unique activity in support of the Library Project is taking place in Saudi Arabia where a number of Middlebury parents residing in the Middle East are working to raise the funds required to finance a Saudi Arabian Seminar Room. This project is going ahead under the leadership of Mr. and Mrs. Harry R. Snyder of Dhahran, whose daughter Carlene (*Mrs. Richard Howland*) graduated from Middlebury in 1955.

Total gifts and pledges from all sources toward the $1,350,000 library goal now amount to $680,000. This represents more than half the amount needed for the complete project and insures the financing of the first two construction phases.

Despite unusually early winter weather in Middlebury, work on a four-story addition to the present building is moving ahead. Hopes remain high that this first phase will be completed in time for the opening of the next college year in September.

New Program of Aid . . .

A new program of student aid will be initiated in 1959. Scholarships, loans and campus jobs are involved in the plans to alleviate the effect of increased charges.

"The program has been devised," says Dr. Stratton, "to insure that a Middlebury education will be available to worthy and qualified students."

Future Plans . . .

Coed eating for freshmen, a terrace dining area and an enlarged Snack Bar are being planned as features of a new Student Center to be built in the near future.

Facilities now in the blueprint stage will include space where the entire freshman class can be served at one sitting, either cafeteria style or with table service. Advantages anticipated are two: unity of new class will be promoted by meeting for meals; expense will be lowered by consolidating meal preparation and service.

The enlarged Snack Bar will also include space for terrace dining during warm weather.

New building will be set at rear of Student Union with the base of present building being utilized in new plans.

New German School . . .

Dr. Werner Neuse has returned from Germany where he reports enthusiastic reception for Middlebury's new Graduate School of German in Mainz. First American graduate school to be established in Germany, the arrangements are receiving complete and hearty cooperation from officials of the Johannes Gutenberg University, where it is to be located, and from government agencies concerned with education.

The next issue of the YOUR FAMILY AND MIDDLEBURY will carry a detailed report by Dr. Neuse on the College's new school of German in Germany, which now joins Middlebury's other two schools abroad: School of Spanish in Spain, and School of French in France.

Corporation Grants . . .

Receipt of grants from two corporations has boosted funds for two important Middlebury College goals. The Esso Foundation contributed $5000 toward current library construction, while $4000 from E. I. duPont de Nemours and Co. will help "maintain the excellence of the teaching." The DuPont grant includes $2500 for chemistry teaching and $1500 in support of other courses.

Talented Student . . .

The talents of a Middlebury student were featured prominently on an hour-long television show sponsored by the Champlain 350th Anniversary Festival Committee and broadcast over WCAX-TV, Burlington, Vt.

Vcevold O. Strekalovsky, '61, sang ballads to his own guitar accompaniment in a program which also included portrayal of incidents in the history of the Lake Champlain—Lake George region, messages from leaders in the states of Vermont and New York and from Canada, as well as announcement of events which will take place in this year of celebration of Champlain's 1609 discovery of the lake which bears his name.

Your Family and Middlebury

Volume 31, No. 2 **Winter 1959**

GEORGE H. HUBAN, EDITOR

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Second Class Postage Paid at Middlebury, Vermont.

Issued four times yearly, Fall, Winter, Spring, and Summer, Publications office, Old Chapel 46, Middlebury College, Middlebury, Vermont. Sent free of charge by Middlebury College.

The Latest—and Finest—In Theatre Facilities

SOME of the reasons why the Wright Memorial Theatre is *The Latest—And Finest—In Theatre Facilities* is shown in the following remarks by: Professor Erie T. Volkert, Director of the Theatre; Assistant Professor Frederick B. Bowman, Director of Debate; Mr. Chandler A. Potter, Designer for the Theatre; Mr. William M. Davis, Technician; and Miss Janet Nightingale, '60, President of the Middlebury College Players.

Professor Volkert *Says* . . .

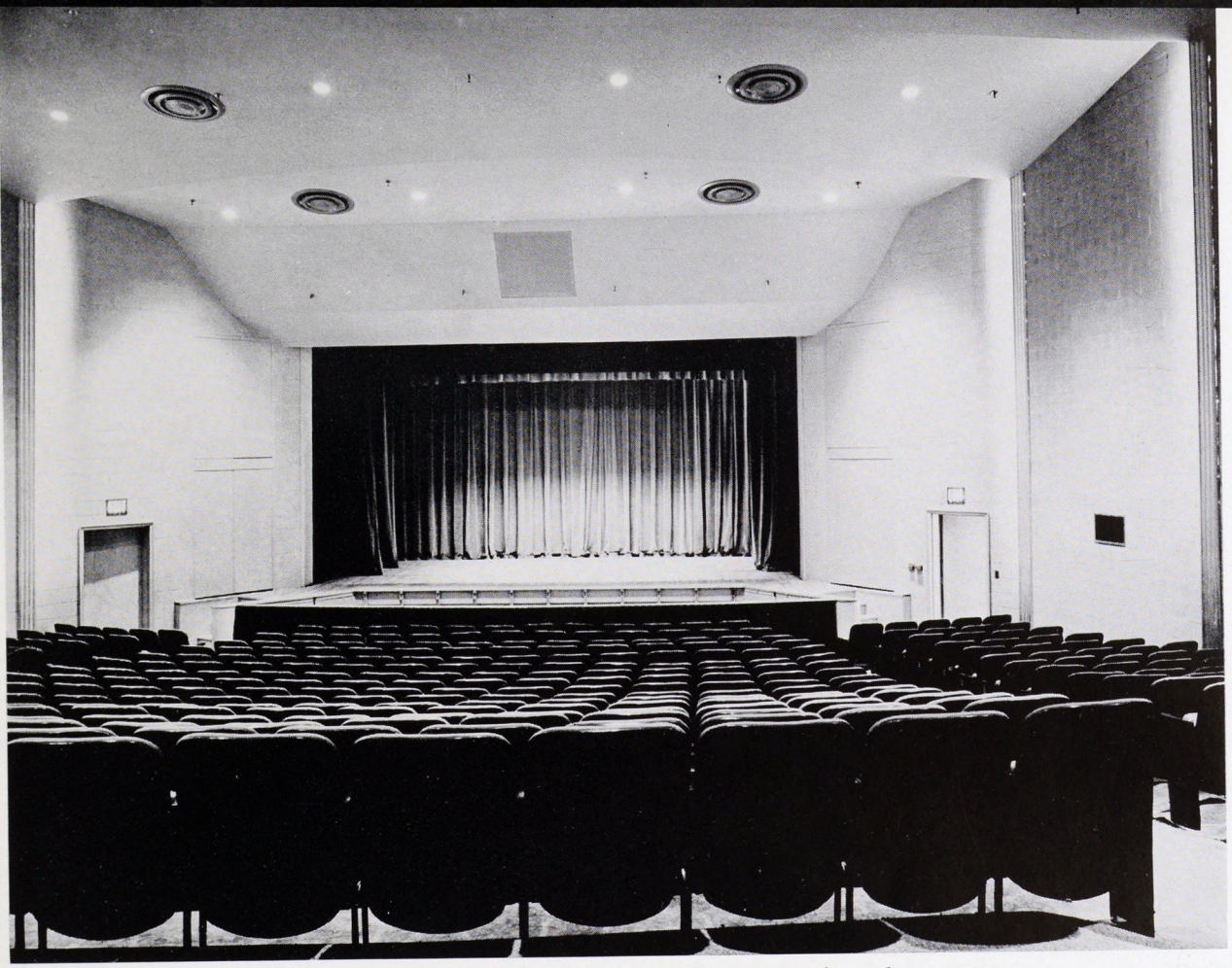
Now that Wright Memorial Theatre has been occupied for six months as headquarters for speech and drama courses, theatre activities, and summer language courses, it is time to take a look back to test how she has stood up in relation to expectations.

To begin with, how has Wright Memorial Theatre affected the academic program in drama and speech? Formerly courses in speech and drama were held in different buildings all over campus; now all such courses are housed in the theatre. It is now possible to take instruction in directing, for instance, from the realm of theory to demonstration or experimentation by simply inviting a part of the class from the auditorium onto a well-equipped, well-lighted stage while others observe and analyze from their seats in the auditorium. Students can now adequately rehearse their dramatic scenes and one-act plays on this stage before presenting them before classmates or campus audiences. Also as many as five one-act plays can be rehearsed at one time in the building by utilizing the lounge, the green room under the stage, the large classroom, or even the lobby.

The auditorium in itself has become a valuable asset to the educational program. Tablet arms on seats in the front rows make it possible for more than one hundred students to take notes while listening to lectures or recordings, or watching educational slides and movies. Projectors for each of the latter and a large screen are permanent fixtures in this auditorium. These and the excellent sound equipment for tapes and records afford conditions for teaching speech and drama never experienced at Middlebury before.

■ Alumni can be justly proud of their new Wright Memorial Theatre.

But how has



■ The Theatre is spacious and comfortable. It will accommodate about 400 persons.

Wright Memorial Theatre stood the test of stage productions? At her launching last June, when her paint was not yet dry, she experienced an inundation of actors and stagehands as well as two capacity audiences for *The Skin of Our Teeth* and kept on an even keel. Acoustically she was a dream, and her technical appointments functioned bravely throughout the trial run.

But the summer session was her test run. During July and August the auditorium, stage and backstage facilities weathered no fewer than thirteen programs including plays, musical evenings, and special lectures. At the same time her classrooms bulged with daily sessions of language classes. She came through all of this with only one leaky seam where stage and auditorium are joined. This was quickly mended and she was declared a sound and seaworthy member of the campus fleet.

Three performances of *The Skin of Our Teeth* at Homecoming and one on Parents' Day, both in October, confirmed the conclusions of the original test run. At these performances, audiences commented especially on the attractive lounge and lobby and the convenience of a checking room and pleasant wash rooms.

Since that time three performances of Goldsmith's *She Stoops to Conquer* have proved that even 18th century perspective scenery with painted side wings and backdrops can find a comfortable home in Wright Memorial Theatre. Once more the large apron and proscenium doors demonstrated their

■ Peter Cooper, '61, adjusts for a light cue up in the control room. This expensive electronic system makes possible smooth and rapid light changes with finger-tip control. The window provides a view of the stage.

■ Highlighting the dedication ceremonies of the Wright Memorial Theatre was the presentation of the keys of the Theatre to President Stratton by Egbert C. Hadley, Chairman of the Board of Trustees.

■ "Sabina"—Judith Cox, '60, stares in amazement as the back wall of the Antrobus home rises into the flies. The flying system permits quick changes of overhead borders and backdrops.

versatility in providing acting areas in front of the proscenium arch and exits and entrances consistent with action and staging of the period.

On the basis of this experience the theatre staff can approach the remainder of its program for the year with confidence. Wright Memorial Theatre can certainly handle *Bus Stop*, *Teahouse of the August Moon*, and *Beggars Opera* if the rest of us are up to it.

Professor Bowman Says . . .

For many years now debating has been an important activity at Middlebury—but this year something new has been added. That something is the new Lawrence Debating Room in Wright Memorial Theatre.

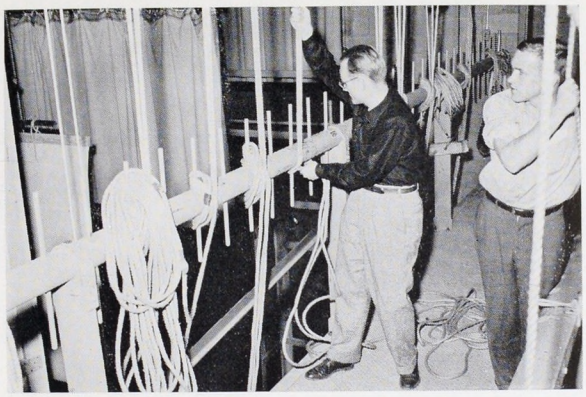
The debating room is located on the main floor of the theatre building. It is fifteen by eighteen feet and has a long table in the center with Middlebury chairs around it. On the one end are bookshelves and a typewriter, and on the other a speaker's platform, blackboard, lectern and tape recorder. On one wall is a large bulletin board and on the other a bronze placque honoring Edwin W. Lawrence, Rutland attorney, a strong and faithful supporter of debating at Middlebury.

But adequate facilities are only as good as the use to which they are put. At almost any time of the day or evening Midd debaters can be seen in the debating room pouring over volumes of material or preparing a new case, and on Thursday evenings can be heard in practice debates in the various rooms of the theatre building. This year 35 people

■ Cast line up for costume and makeup inspection as last minute details are completed on George Jay, '59. Two well lighted makeup rooms are equipment to handle large casts with minimum of confusion.

■ Members of the cast of "The Skin of Our Teeth" assemble in the Green Room underneath the stage for last minute instructions from Mr. Volkert.

■ Up in the control room on the second floor at the back of the auditorium, Paul Frazier, '62, takes a sound cue from the stage manager over the inter-com system. The sound system includes a large speaker in the ceiling of the auditorium and two mobile speakers on stage.



■ Students operate the fly system from the fly gallery above the stage of the Wright Memorial Theatre. This system and its counter weights hoist scenery up into the flys over the acting area.

tried out for the team and 31 are now actively debating. Twenty-six have debated inter-collegiately and all have debated in inter-squad debates. By the end of the first semester the team had taken ten trips, having flown as far as Wake Forest, North Carolina, and debated 95 times. They won one cup and received honors in three tournaments. They spoke before audiences of up to six hundred and fifty people.

But this is only part of the story. The debating room has also inspired a new and sustaining interest among the debaters. They have formed a Debating Council made up of the four top debaters and the Faculty Director. This Council now decides all matters that used to be decided solely by the Director. They decided, for example, that Middlebury should start something new in debating in New England, so the Council sponsored the Lawrence Cross-Examination Tournament and it was held December 6. This was the only tournament of its kind in New England using cross-examination as the main point of interest. Every room in the theatre and many in Munroe Hall were used for the debates. The Council also established an intramural tournament which is scheduled to last all during the year with over one hundred debates planned.

■ Debaters listen while Edward S. Rothchild, '61, presents a case in preparation for a tournament. Professor Bowman (*right of lamp shade*) Director of Debate, lends a critical eye and ear.

■ Scene from Goldsmith's *She Stoops to Conquer*. Three performances of this play proved that even 18th century perspective scenery with painted side wings and backdrops can find a comfortable home in the Wright Memorial Theatre.

Probably one of the biggest changes this year in the program is the use of varsity debaters as judges for the practice debates. This also makes it possible for many more practice debates to be carried on.

Middlebury debating will continue to grow and flourish and sharpen the minds of more and more Middlebury students. This can now be done more easily in facilities which Middlebury friends and alumni have so generously provided.

Mr. Potter Says . . .

A COMPLETE study of theatre in all its aspects, theoretical and practical, can provide an almost ideal core for a course of general education. Such a study is impossible without a certain minimal physical plant. Any superficial approach to theatre robs it of its unique educational values.

A thorough approach should include individual study of playscript, criticism, history, and theory and appropriate productions of any scripts. For some years Middlebury has had to settle for less. Now, with Wright Memorial Theatre, this compromise is no longer necessary. And with this comes the strengthening of two elements of theatre important in stage design, a flexible audience-performance relationship and the total visual effect.

The audience-performance relationship can be affected indirectly by the matter of audience comfort. This extends from the moment the audience arrives in the vicinity of the theatre. Thus, the access to the theatre must be easy and pleasant, the seating comfortable, the ventilation adequate, and the periferal services well planned. Or, this vital relationship can be affected more directly by the ease of seeing and hearing and by the proximity, physical and psychological, of each individual in the audience. Wright is most adequate on all of these points.

As for visual effect, there should prove to be no serious obstacles to the planning and presentation of the complete range of production styles, past and present. The shop and stage are planned and equipped for the building, painting, and handling of all types of scenery. The flexible forestage, with its proscenium doors and balconies, allows productions that break the intangible barrier of the proscenium arch of Realism and project the performance closer to the audience. The costume shop and wardrobe storage will make possible the execution of original costumes and the organization and better use of the hundreds of costumes already on hand. The flexible lighting layout, with its additional instruments, and well-placed control board (rear auditorium booth) will be capable of the effects necessary to the revelation of the action and content of any play. The complete sound console is in the

■ Mr. Potter, designer for the Theatre, and a student assistant, begin to sketch out a backdrop mounted on the point frame in the shop. When completed, this drop will supply the entire back wall of a setting.

booth with the light board. While obviously not "visual," the sound used with any production can do much to heighten the total effect.

So there it is, a compactly scaled, but completely equipped, theatre. The program to utilize it is built around a curriculum second to none in New England liberal arts colleges and it is augmented by a complete variety of opportunities for extra-curricular participation. By setting the standards high, the value of the program to participants and audiences should increase with each production.

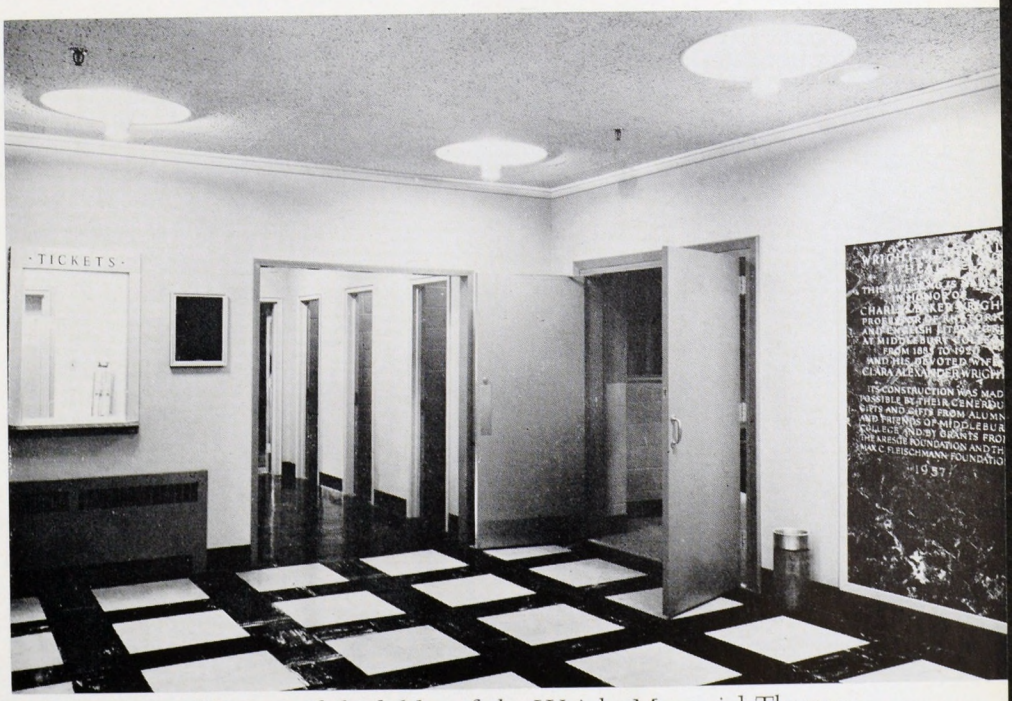
Mr. Davis Says . . .

I have worked in a number of theatres and visited many more. Few have a plaster sky dome, a painting frame, easy access to all the light ports, or a flexible forestage, to name some of the more outstanding advantages. These things and many others like them make the Wright Memorial Theatre a fine tool with which we will be able to teach a maximum of arts and crafts, values and good habits, to those young men and women who study and work with us.

Miss Nightingale Says . . .

As a student of drama at Middlebury and as a member of Wig & Pen and Players, I have awaited the arrival of a theater with great anticipation. May I add that the latter is probably one of the greatest understatements ever made within these ivy covered walls. But unless one has experienced the inconveniences of pre-theater days, it is difficult to understand the ecstatic outbursts which echo through the halls of Wright Memorial Theater.

The new theater has brought to everyone a greater respect for, and knowledge of, drama in general. The students have become acquainted with the most modern technical equipment; they have had the satisfaction of experimenting with this equipment; and they have realized that there are no obstacles preventing the production of a technically difficult play. The student directors have the opportunity of choosing classic drama for their projects, an opportunity missed in the past because of inadequate facilities. Because of the size of the theater and its acoustical superiority, actors are able to learn the value of establishing a rapport between themselves and the audience. The audience has the satisfaction of (*Continued on page 18*)



■ Glimpse of the lobby of the Wright Memorial Theatre.

Editor's Note: YOUR FAMILY AND MIDDLEBURY *would appreciate receiving comments from readers as to their thoughts on the subject matter of Mr. Moon's article.*

Who Should Pay The Bill?

Financial aid programs of colleges should emphasize student credit rather than scholarships financed out of general income.

By REXFORD G. MOON, JR.
Director of the College Scholarship Service of the College Board

COLLEGES need more money to pay better faculty salaries, build new buildings, and buy new equipment. Students need more money from home or elsewhere to make college attendance possible. The country needs more college graduates to maintain its military, economic, scientific, and ideological world leadership. Success in meeting these national, institutional and individual needs may depend on the speed with which funds can be found to pay the bill. Many constructive things have been said and written about the educational "crisis" but incongruous observations still appear in print, as on last March 7 when *The Wall Street Journal* announced: "While Ike asks More Student Aid, Lots of Scholarships Lie Idle."[1]

Articles which herald nonexistent quantities of unawarded scholarships are an old and aggravating story to financial aid officers who know better, but beyond the disappointments they may have caused young readers who sought in vain for such unclaimed treasures, the damage they were capable of doing was relatively slight until very recently. Indeed, these stories may even have stimulated some students to make an effort to attend college who might not otherwise have done so. At the present time, however, it is exceedingly important that misconceptions concerning the financial needs of students and colleges be eradicated lest they influence the judgment of leaders in industry and government to whom education must turn for understanding and help in paying the bill that is now accumulating interest at the expense of the entire educational system.

Those who have worked in the scholarship field for some time trace the source of the surplus scholarship myth to an accurate statistical report which, published in 1951[2] with more than adequate explanation of its temporary nature, has turned in seven years of rapid change into one of the most permanent and misleading of educational clichés.[3] Actually, nonexistent, unawarded scholarships are an insignificant artifact of data collection and analysis. The unmistakable characteristic of today's scholarship expenditures is overextension, not underawarding.

What is the evidence of overextension? In 1949–50, only 25.6% of the money awarded as scholarships came from endowed funds held by colleges specifically for scholarship purposes.[4] Current gifts for scholarships in that year contributed 22.3%, and use of current unrestricted income for scholarship purposes amounted to 33.8%, with the remaining 18.3% from government sources.

Looking at comparable figures for 1953–54, we see some interesting changes. Income from endowed funds in this year amounted to only 17% of the money being expended for scholarships.[5] Current gifts also dropped in importance while current unrestricted income in that year rose to 58% of the money spent by colleges for scholarships.

Figures for the years after 1954 are not available but using the change which took place between 1949 and 1953 as indicative of a trend, it may be safely estimated that, of the money spent for scholarships in 1957–58, 70% came from unrestricted income (in student fees) and less than 15% from endowed sources. It should also be noted that while colleges are now collecting

2. Theresa B. Wilkins, *Scholarships and Fellowships Available at Institutions of Higher Education*, Bulletin 1951, No. 16, U.S. Department of Health, Education, and Welfare, Reprint 1954, page 4.
3. Rexford G. Moon, Jr., "College means and public mirages," *College Board Review*, No. 29, page 17.
4. Wilkins, *op. cit.*, page 5
5. *Statistics of Higher Education: Receipts, Expenditures, and Property*, 1953–54, U.S. Department of Health, Education, and Welfare, Office of Education, page 42

almost twice as much money in student fees as in 1951, to all intents and purposes they have succeeded only in standing still. Between economic inflation and the continual demand for increased financial aid, very little of this new income has found its way into faculty salaries or improved college facilities.

OBVIOUSLY, under current conditions, unawarded scholarships can only be those controlled by restricted bequests—a rapidly diminishing fraction of the total scholarship activity. Even if none of these restricted funds were awarded at this time (which, of course, is not true) and all of them could be awarded without further ado, the impact on education would be very minor.

It seems fair to conclude, then, that of the approximately $65,000,000 or more now being spent by our colleges for scholarships[6] about 15% is drawn from endowed funds, 20% from current restricted income, and the balance—some $43,000,000—from general income (mainly student fees). This suggests not only the amount of money needed immediately if colleges are to stop this process of self-consumption, but the magnitude of the financial problem higher education is facing and will continue to face even if the $43,000,000 could be obtained.

If colleges are now spending $43,000,000 out of income which should be used for other purposes, they need at least that amount of money from other sources each year to maintain their financial aid programs at the current level. More discouraging is the fact that the release of this sum, large as it sounds, would only begin to solve the colleges' financial problems. Even if devoted entirely to faculty salaries, it would mean an average salary gain of only $280 per year for the nation's 152,000 college teachers.

Another facet of higher education's financial problem is illuminated by studies which indicate that about 200,000 students a year who should go to college for their own and the country's well-being fail to do so for financial reasons. The country needs them, for our recent international experiences lead us to believe that in facing either a cold or hot war we would be well advised to arm ourselves both militarily and educationally.

THE latest figures on college costs and family expenditures for college indicate that 25% of the families sending children to colleges spend less than $800 a year for their children's higher education, 50% spend $1200 or more, and 25% spend more than $1,700.[7] If these 200,000 youngsters were sent to college, at an average cost of $800, the total sum to be met by our economy would be $160,000,000 per year.

If we assume the addition of 200,000 to the nation's college enrollment, we must take into consideration the capital expenditures which colleges would have to make to provide the physical facilities for these people. It is probably safe to say that every dollar spent in sending these students to college would have to be matched with another dollar by education to provide minimum facilities for them—another $160,000,000.

And since there would not be enough new teachers to instruct these "extra" students, it would seem no more than reasonable to improve the salaries of present faculty members to compensate for the extra teaching load. To give them each a $500 raise would take another $76,000,000 a year. To give them a total raise of $1,000 (taking into account the $280 they would receive if present scholarship expenditures were channeled into salaries) would take another $109,440,000.

The yearly bill for these very modest undertakings—financial aid, capital expenditures, and salary increases—would then amount to $472,000,000. To perpetuate this support in the future, through endowment, would require about $10,000,000,000. Since it seems clear that this very large amount could never be diverted to higher education at one time there appears to be only one alternative: to get as much of the annual $472,000,000 as possible, in the form of current income from all possible sources.

How may this need be met? With a shortage of money, frugality should be the rule. The college which says today that it is improper to award scholarships in relation to the actual need of the student is not making economical use of the funds provided directly by its paying students and indirectly by its progressively impoverished faculty.

There is also a moral here for the nation's legislators, who are now considering various ways in which public support on a national scale can be brought to bear on some of the financial problems confronting higher education. Industry should also in its scholarship support activities take heed of

6. Theresa B. Wilkins, *Financial Aid for College Students: Undergraduate*, Bulletin 1957, No. 18, U.S. Department of Health, Education, and Welfare, Office of Education.

7. Ernest V. Hollis and associates, *Costs of Attending College*, Bulletin 1957, No. 9, U.S. Department of Health, Education, and Welfare, Office of Education.

the importance of using need in awarding scholarships.

The experience of the College Scholarship Service is relevant to a discussion of educational economy, for while the Service was organized to minimize inter-institutional competition for a few able students and to improve practices in the awarding of financial aid to them, it now finds itself operating on a different college financial basis. In recent years, as implied in earlier paragraphs, subsidization of students by institutions through endowed funds has been replaced by subsidization of some students by other students. The use of fee income to support scholarships is, in fact, a program to offer reduced tuition to certain select individuals because of financial academic, or other considerations.

This is not an ideal practice, but at the moment it is the only one open to colleges if they are to meet pressing financial and educational demands. The CSS, though not supporting this practice, has provided an equitable basis for its continuation—if it must continue.

Colleges in College Scholarship Service have continued to stress the need principle because it is economical of limited funds and because it offers a standard which minimizes inter-institutional competition. Similar recognition of need as a criterion in the determination of stipends would have equally sound financial and ideological bases in a nationally supported scholarship plan. Failure to incorporate this principle in a federal scholarship program would result in expenditures of funds where they are not needed, contribute significantly to educational inflation, and undermine current efforts by colleges and corporate sponsors to exercise care and frugality in administering their own funds.

Evidence that funds may be employed with widest effectiveness through application of the need principle is apparent in the experience of the National Merit Scholarship Corporation. Merit makes it possible for good students who need help to attend the colleges of their choice. In doing so, it uses the facilities of the CSS and employs in its needs analysis work the regular CSS procedure, which assumes that each family should make an effort to support the child.

Of the 827 students selected for Merit Scholarships for their ability in 1957, 306 (37%) had no measured or felt need for financial assistance, and another 262 (32%) had financial need of $900 or less. The average need figure for a Merit scholar was $648.[8]

A comparison of these figures with a Congressional Bill calling for 40,000 scholarships per year of $1,000 each without regard to financial need (Hill–Elliott Bill) suggests all too clearly the wastefulness that could result. If there were 40,000 scholarships there would be roughly 16,000 winners who would not need any financial support to attend the college of their choice. There would be another group, slightly over 12,000 students, whose need for financial assistance, according to CSS standards, would be $900 or less (5% less than $300; 7% between $300 and $500; 9% between $500 and $700; and 10% between $700 and $900). Between the 37% of the winners who demonstrated no need at all and the 32% who needed $900 or less, a total of $80,000,000 in excess of their needs would be spent in a four-year period to provide financial honor to the recipients.

Ironically, the award of this money to families already able to pay the cost of education for their children would not help the colleges, but would result instead in further tuition inflation detrimental to non-winners and in an increase in candidate mobility, both of which would aggravate the problem which a federal program was created to solve. The need philosophy and the ability to measure need in a reliable, equitable, and differentiating fashion are among the resources we will have to use to their fullest if we are going to make any strides toward paying the bill.

In passing, it should be noted that the CSS system, in spite of some comments to the contrary, has been proved most equitable by the behavior of candidates. The fact that students go to college when awarded financial assistance under this system supports the belief that the CSS approach is at least liberal enough to be fair. And the fact that there are those who go when no assistance is offered in spite of measured need may be considered even more reassuring. College officers who have been in scholarship work for quite a while recognize that under the CSS method a range of financial assistance in relation to expenses is now provided that was unthought of in most colleges as recently as four or five years ago.

The system itself also has certain safety valves which should minimize apprehensions about overtaxing a particular family. It has been found

8. *Second Annual Report*, National Merit Scholarship Corporation, 1957 page 15.

that parents tend to be pessimistic when predicting their financial future, particularly if they are anxious to receive some financial support for a child in college. Thus, the use of the parents' own estimate in determining their need provides one safety valve. There is also considerable evidence that during the last few years the student's ability to pay more of his educational expenses through earnings has been underestimated.

A third safety valve is the college expense budget. Although this has not been explored thoroughly, a study would probably show that students (if sufficiently motivated) can get by on considerably less than college expense estimates show. While the estimates undoubtedly are accurate representations of what the average student must spend to have a reasonably enjoyable college career, a frugal student may be able to get by with less money.

In addition to using present resources as prudently as possible through needs analysis, it seems likely that colleges will have to turn to new financial sources if they are to make higher education available to all qualified students. In giving scholarships (gift aid) to meet measured need, they are not now tapping the greatest resource that can be brought to bear on the money crisis in education—the total family's ability (parents and student) to pay for college out of *future* income. Credit has been a tremendous stimulus to our industrial economy; it may be the salvation of our educational economy.

College attitudes toward the extension of credit via loans vary greatly. Some colleges believe that loans should not be extended to freshmen. Others doubt that the lending of money to students—at any class level—is an appropriate function of colleges. Some colleges are looking for more loan funds; others say they can't get students to use existing funds, small as they are. In most colleges it is still harder to borrow money than to get a scholarship, although in some, at the other extreme, the student whose means from all other sources do not meet expenses is expected to accept a loan.

On every hand, one hears of the resourcefulness of institutions in adding to their rapidly vanishing loan funds. Some colleges have succeeded in making philanthropists out of bankers while others are sharing with students the interest paid on money borrowed from banks for student loans. Some have received foundation grants for experiments with tuition manipulation, while others are arranging time-payment plans, using their own capital for student loans, or obtaining assistance from state programs. Nevertheless, it is clear that even the most resourceful are finding it next to impossible to create loan funds of the size needed.

Loans provide students with a cushion against a college's efforts to solve its financial problems by raising tuition or by awarding scholarships more stringently. Those arguing against loans (particularly in any federal program) have claimed that they make tuition rises possible, but this is not true. Tuition increases and tightened scholarship policy are made necessary—hence possible—by the colleges' financial straits; loans merely soften the effect on individual students.

If it is granted that the use of loans can ameliorate the financial difficulties of colleges, as well as those of the growing number of families who find it impossible to pay their children's colleges fees out of income and savings, it is reasonable to assume that colleges will turn toward long-term credit extension and its corollary—the recognition of indebtedness as a fact of college-going life.

Indeed, a few colleges have already adopted the practice of leaving an identified deficit in the budget of each student seeking financial assistance, a deficit he is expected to fill *by various means* at his command. If this point of view were shared by many colleges it would accomplish a number of things: stimulate interest in loans, make more scholarships possible with existing or even less funds, place more responsibility on the student, protect those colleges which feel that the CSS system is too liberal, and (if some uniform deficits could be agreed upon) present a logical point for inter-collegiate agreement on the use of student jobs and loans.

Suppose, for example, that each college would agree: (1) to require every student to contribute $800 to $1,000 per year toward his education beyond what his parents can pay; and (2) in computing ability to pay, not to expect support from either the student's savings or future summer work.

If such a system would be uniformly applicable to all CSS colleges, it would give students the incentive to work harder and save before entering college, and would effectively control the disadvantageous competitive aspects of loans. Students then could borrow from the college or from other sources—the money they felt was necessary to fill in the deficit which these savings or work earnings did not cover. Students who had worked and saved enough would not be faced [*Continued on page 18*]

Fine Arts at Middlebury College

By Arthur K. D. Healy
Professor of Fine Arts

Middlebury has a long tradition in the teaching of Art. Courses in the appreciation and practice of Art were inaugurated in our town early in the 19th century by Mrs. Emma Willard, a pioneer in the education of women, which was perhaps the first attempt in America to include art in the curriculum of an educational institution. During the latter part of this century, a section of Old Chapel, or what is now known as the Administration Building of Middlebury College, was relegated to the housing and exhibition of artifacts, and this section of the building was known as "The Museum." Many of these objects have in the course of time filtered down to the local Sheldon Museum or to the walls of offices on which are hung portraits of former residents and professors of Middlebury College. These it has been the pleasure of our department to help identify, authenticate, and restore. One of the most valuable of these objects is the Nineveh Slab which is installed in a recession of the upper hall in Monroe.

During the latter part of the 19th century, there was felt in American colleges the impact of a movement caused by the courses in the history of art taught by Charles Eliot Norton of Harvard. Boston, the seat of American culture along the North Atlantic seaboard, had, with the aid of such figures as Mrs. Jack Gardner and Bernard Berenson, begun a tradition of collecting distinguished examples in Europe, which, together with the valuable collection of the Fogg Museum at Harvard, The Peabody, as well as the Boston Museum, made for a nucleus of interest and study. John Trumbull, disappointed by not being reimbursed by Congress for his efforts, had left his historical pictures to Yale. Soon colleges all over New England were, at the turn of the century, accepting and collecting a great amount of material and inaugurating courses in the appreciation or history of art.

In Middlebury, Doctors Myron Sanford and William S. Burrage gave courses in the artifacts of the Greeks and Romans as well as of the Renaissance in order to make for a better understanding of classical history and literature. This initial effort was augmented by the interesting contribution of Professor Harry G. Owen, now a Dean at Rutgers University, who gave courses to a select few in the fields of Renaissance and Modern painting.

In 1942, it was my good fortune to come to the Middlebury College as Artist in Residence, and in the course of time, I was able to use collections of slides gathered by my predecessors in a course known as "A Survey of Western Art." Furthermore, Mr. Owen had in his time been able to secure a valuable collection from the Carnegie Foundation providing a nucleus of a library and what was at that time a highly valued set of reproductions of world architecture, painting, and sculpture. This course was divided into sections. It was mostly taught in the basement of the Egbert Starr Library, and in the course of the years the Department developed to the extent that we now offer approximately ten semester courses in the History or Appreciation of Art, however one chooses to express it.

■ Mr. Walton corrects a drawing . . .

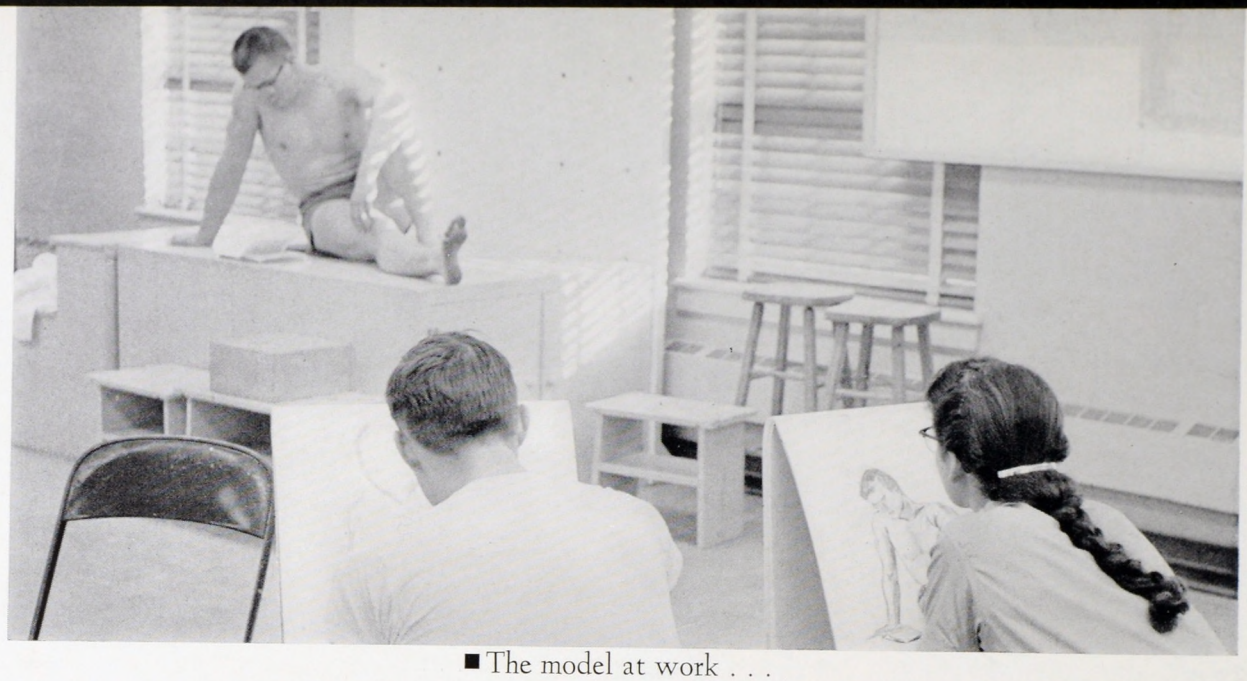
■ Slide spotting in a "Pre-A" . . .

Courses in the actual practice of Art had been spottily offered in a great many colleges of Middlebury's stature. And so, in addition to the History course, we inaugurated at the same time a semester course in painting which was the nucleus of the three semester courses given presently in the Practice of Art. There may be some difference of opinion to my inclusion of the two design courses as theory courses, but, it is my conviction that they deal less with the problems of creativity than with the backgrounds of traditional design.

During the years we have had the benefit and cooperation of many fine teachers, two of whom have received Fulbright Grants, a Middlebury record, I believe, for departments. Some of our men have gone on to head museums and departments elsewhere. The department now gives courses which enlist the services of two full time and one part time teacher. We are aided in our efforts at the present time by Mr. Robert Reiff, who, as well as giving courses in Design, Renaissance Art, Modern Architecture and Painting, offers a much desired course in the History of Eastern Art. We have also been assisted through the years by Mr. Peter Walton who mainly teaches Life Drawing. Our associates have been wonderfully cooperative. Many of our teachers have been painters of distinction and we one time had the good fortune to be assisted by a secretary whose work was widely known and collected by museums.

During this period the Department felt the impact of a new approach to the problem of teaching Art. This movement really began in Germany in the Bauhaus, which, because of the impact of such teachers as Walter Gropius, Paul Klee, Vassily Kandinsky, Oscar Schlemmer, Lyonel Feininger, Joseph Itten, and Joseph Albers, caused a world wide change in teaching methods. This did much to modify our American treatment of this subject matter. The great problem of teaching art in any college is that by nature complex, the subject matter dividing itself into two approaches: the teaching of it as history, and as a creative performance. Ideally, one is part and parcel of a whole. The former must be utilized in order to coordinate with the other courses that combine to compose a liberal

■ Carr Hall, home of the Fine Arts Dept. It was constructed in memory of Reid Langdon Carr, '01, a former Trustee of the College and completed in January, 1951.



■ The model at work . . .

education. Its first approach is by understanding the subject matter and in this way it is related to the philosophical and social movements of a period. This is "reality," the "what" of the subject matter. Formal elements of design and aesthetic interpretation are the "how." This latter can be learned only by looking at a work of art as a statement that transcends its meaning. The intent of an artist can best be experienced by the participation of the student in drawing, painting, and sculpting creatively.

■ Where is it wrong?

A few educators feel that academic institutions should not encourage or recognize creative imagination or talent. The very same critics of such activity give special interest and reward to a literary theme or any other theme that is organically developed from an individual point of view without realizing that in such a document we simply have arrived at an artistic performance. Elements of imagination, design, and technique make a superior contribution superior to a reportorial statement.

We have met much misunderstanding of this simple point of view. The artist is frequently looked upon as an inspired automaton whose work must be interpreted by a critic to seek its meaning. Further, the meaning of a work does not necessarily have to be found in its literary or historical content, for this may sometimes be little more than an incidental causation. Reality is sometimes but a springboard. In a survey made not many years ago, Middlebury's Art Department together with that of forty-nine other Eastern Colleges participated in a questionnaire to determine the proportion of so called "practice" or creative courses to those of historical exposition. The result of this survey showed that twice as many courses in the "practice" of art are taught in these institutions as are "historical" courses. This information should certainly be of interest to our Educational Policy Committee in their study of the curriculum.

Perhaps, of all the courageous endeavors that our college ever embarked upon, the teaching of Art is or should be the most expensive. Ideally and actually, a great deal is required. Proximity to a

■ Sketching during a field trip . . .

Metropolitan center makes the Museum of Modern Art and the Boston Museum of Fine Arts part of the campuses of Columbia and Wellesley. The only adequate substitution for this is to have, as many colleges fortunately do have, a museum or collection or the nucleus of one. Also, a great many slides and reproductions are needed and such collections are costly. Furthermore, an Art library is very much the basis of good scholarship.

Middlebury has a small local museum known as the Sheldon Museum, consisting entirely of examples of American Art and its portraits and artifacts. The Shelburne Museum, of great scope, in this field, is a fine and gracious neighbor. The closest collection presenting work in a broad range is one at Williamstown and that is limited, none of it being contemporary. The department owns no important works in any period. The teaching of an art course without adequate slides is like reading a book with some of the pages torn out. But we have progressed a great deal, receiving in our time four thousand slides from the College Art Association, a number from the National Gallery in Washington, and recently, a grant from the Carnegie Corporation for half the cost of five thousand American slides as well as gifts of slides from the Spanish and French Departments. Then, too, we have made many slides, and bought annually in a budgetary way, and our former students sometimes send us pictures that they have taken on travels. We have assiduously mounted reproductions and collected wherever we could.

The Department has always been ready to cooperate with others of Middlebury College in the loan of slides, books and equipment. We have enjoyed a fine spirit of interest and cooperation with neighboring colleges, notably the University of Vermont, Bennington, Mount Holyoke, and Williams Colleges, joining in exhibitions and in exchange of views.

Over the years, the number of Middlebury students who have found pleasure of careers in Fine Arts has been truly remarkable. This is probably true of many departments, but few days pass when we do not receive word from some student who has encountered a work in the original and writes gratefully about having been initiated by us to an interest in it. We have sent (*Continued on page 18*)

■ Sabra Harwood, '57, now a graduate student at Wesleyan University, hangs her work.

THE PRESIDENT'S PAGE

(*Continued from page 2*)

our academic program. For this reason, the committee, under the chairmanship of Professor Paul M. Cubeta, will hold many conferences with departmental chairmen, with division groups, trustee committees, and educators from other colleges. In short we have accepted the challenge of the times to re-appraise our objectives and make certain that our resources, both physical and intellectual, are effectively applied to preserve and enhance the quality of a Middlebury education.

THE LATEST—AND FINEST—IN THEATRE FACILITIES

(*Continued from page 9*)

seeing and hearing a play in a most pleasant atmosphere.

The new theater has also centralized theater activity at Middlebury. Students look upon the theater as a meeting place and are more enthusiastic as a result. This feeling of unity has strengthened the student dramatic organization, Wig & Pen and Players. The association has been presented with more responsibilities than ever before; the theater is for the students, therefore the latter should have an active part in its organization and in its productions. The students are proud of their theater. This fact was certainly evident at the openhouses given for students and faculty; the interest of those attending and the efforts of the players to "show off their new theater" were overwhelming.

We have a fine theater and we have the interest; these two factors should elevate drama to the position it deserves on the Middlebury campus.

WHO SHOULD PAY THE BILL?

(*Continued from page 13*)

with the necessity of borrowing. Those who had not saved would not be rewarded with a scholarship gift—as is now the case—but would be expected to work or to borrow to make up the deficit. It would be necessary, of course, to make exceptions in the cases of students who had contributed to the support of their families, but this and other unusual circumstances would not be hard to identify and control.

One result of such a practice would be that some of those students who under present scholarship conditions receive financial aid—particularly in amounts below $500 ($800 minus an estimated $250 for summer work and $50 for savings)—would no longer receive scholarship help. Instead, they would be encouraged to work or have their families contribute more, or failing either of these, to borrow approximately $500 a year. At this rate no student would owe more than $2,000 at graduation, probably between 30% and 50% of his first year's salary. Considering it has been shown that college increases a man's earnings by $100,000, an outstanding obligation of $2,000 is modest.

All things considered, it seems clear not only that higher education's bill is large but that it cannot be paid unless all who benefit share the burden. Parents, students, corporations, foundations, and the government must all contribute, but the major contributors should be those who have the most to give and to gain—the student's family and the people as a whole as represented by their government.

Students and parents, the most direct beneficiaries of higher education, must provide its principal support through the payment of fees adequate to cover increasing expenses. The government's role can be both direct and indirect.

In indirect support, it can recognize the importance of higher education to the nation by supporting secondary school building programs, improved guidance training, and a national scholarship program. A national scholarship program, since it would certainly provide financial support for only a small percentage of those attending college, must be considered an indirect contributor, for the stimulus it would give to interest in college attendance and the needs of education would far outshadow the amount it would provide for the payment of the bill.

The government's direct support most ideally would be through extending favorable credit arrangements for students and their families. The government has been helping the nation's commerce for years through special credit arrangements for certain groups (farmers, home builders, veterans, etc.). It can and must now extend a favorable credit position to the students and parents who are going to have to support the nation's institutions of higher education. A national loan program requiring some matching of funds by colleges would naturally increase loan funds available for student support still further, and assuredly would encourage philanthropic and industrial groups to bring more scholarships programs into being.

Governmental credit support of the financing of college students and, thus, of higher education itself can take any number of forms. Whatever pattern develops, it is to be hoped that the program will be large in its coverage, modest in its interest rate and repayment conditions, and liberal in the maximum credit allowed. The needs are clear, and the ways to achieve their satisfaction are equally clear. Action is needed now to pay the bill.

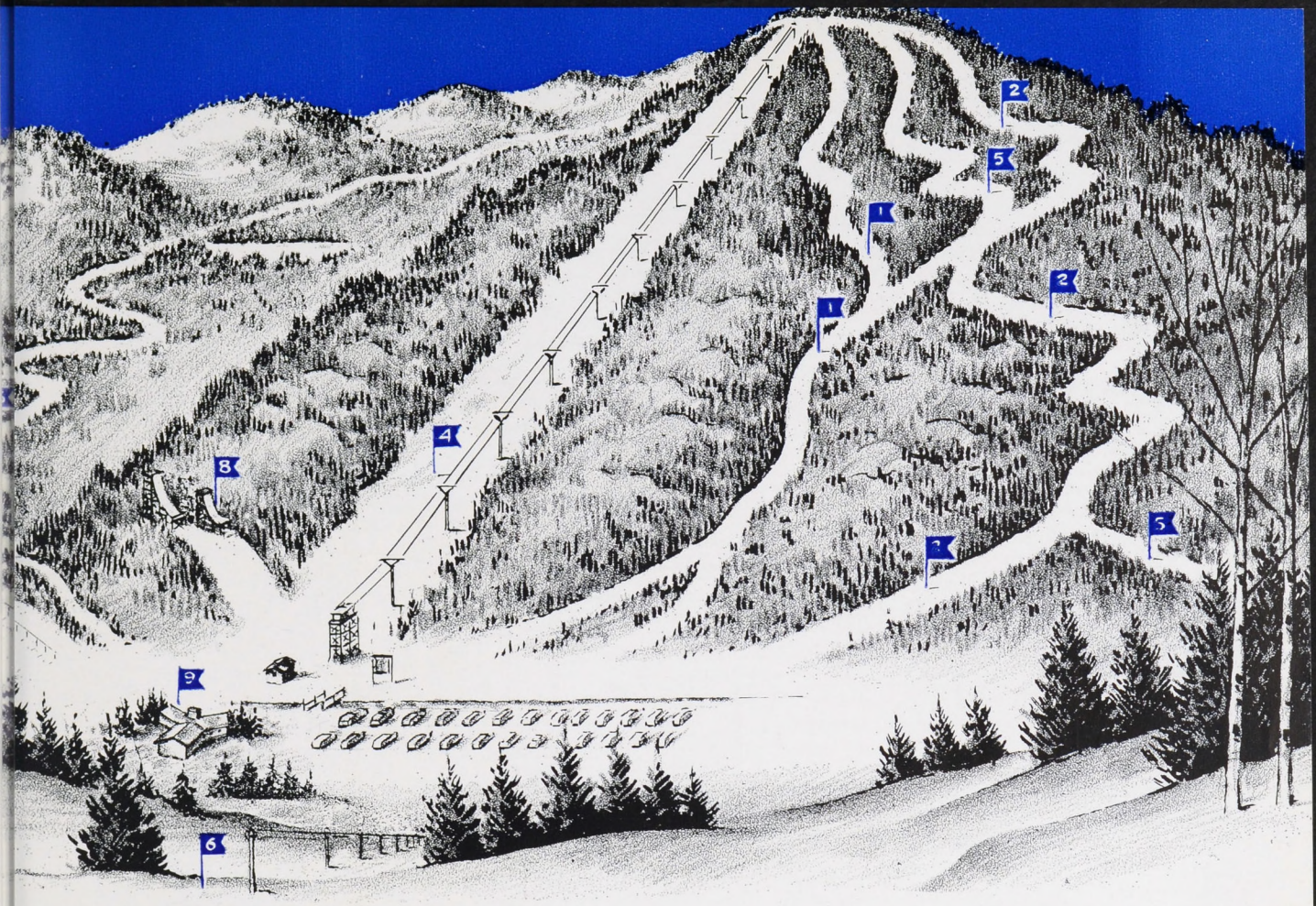
EDITOR'S NOTE:—The National Defense Education Act, the Hill-Elliott Act, Public Law 864, became law on Sept. 2. This act was passed after the above article was prepared by Mr. Moon. Some of the general features of the Act are: **Aim**—"to strengthen national defense . . . and to assist in the improvement of educational programs to meet critical national needs" . . . to "assure the intellectual eminence of the United States."

Initial basic appropriation—$40.75 million. Breakdown: $6 million for college loans; $19 million for science, mathematics, foreign language equipment; $5.4 million for guidance, counseling, testing; $1.35 million for supervisory services in science, mathematics, foreign languages; the remainder not yet specifically earmarked.

FINE ARTS AT MIDDLEBURY COLLEGE

(*Continued from page 17*)

many students on to architectural schools, to museums and art libraries, and to new discoveries in the world of art. For some ten consecutive years our painting students won awards in contests with the very best of those in major Eastern colleges, often competing with others who were allowed to paint for credit for several semesters. This is actually intellectual competition. As is well known, one of our students was the youngest person ever to win the coveted *Prix de Rome*. But what seems to me most important is that in a small way we have taught in art the heritage of the past and the spirit of revolt against it to a great many who we hope are applying it to their daily lives. An understanding regarding that which was once strange, a search for values, and an emphasis on the need of making the mistakes of one's own generation rather than following the safe path have formed our philosophy.



MIDDLEBURY COLLEGE SNOW BOWL

1. Ross Trail
2. Proctor Trail
3. Voter Trail
4. Allen Slope & Pomalift
5. Worth Mt. Downhill Trail
6. Ski School & Rope Tow
7. White Slope
8. 50 and 25 Meter Jumps
9. Snow Bowl Lodge

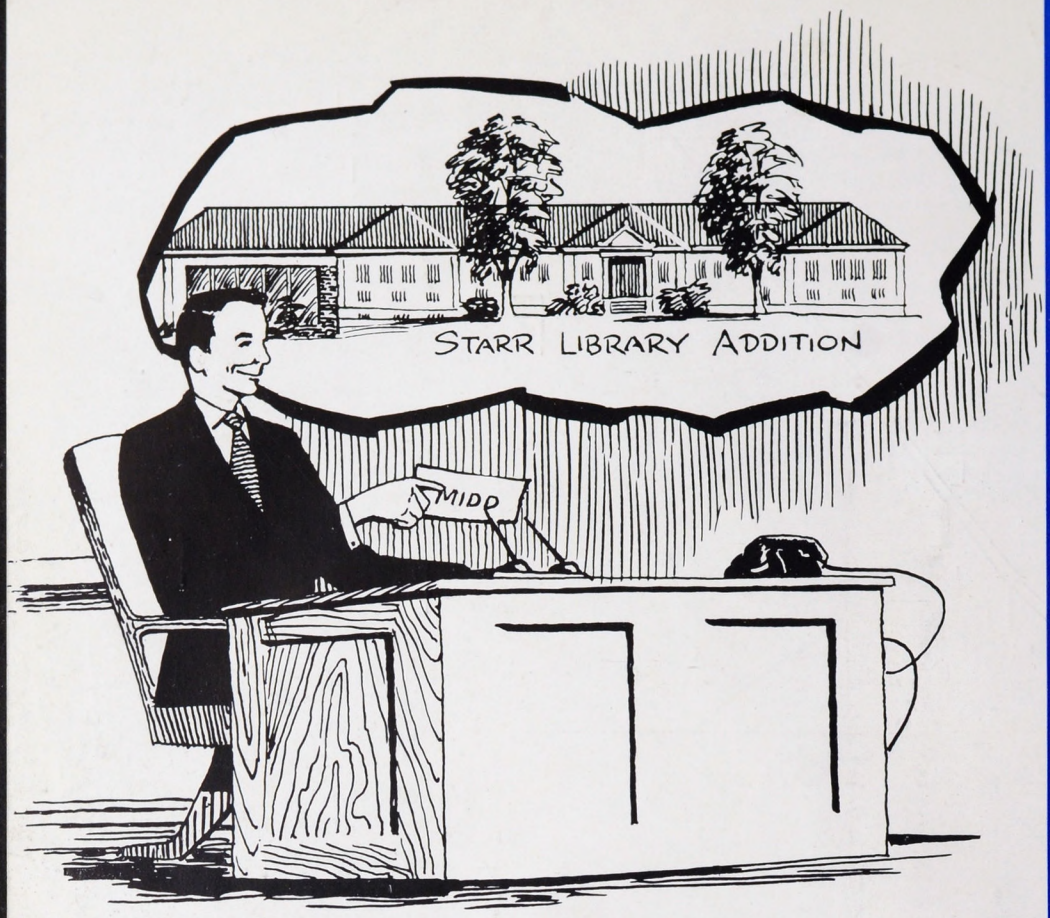
SPORTS CALENDAR

FEBRUARY

2 Hockey—Princeton, 8:00 p.m. at Memorial Field House.
4 Basketball—Wesleyan at Middleton, 8:15 p.m.
5 Basketball—Williams at Williamstown, 8:15 p.m.
6 Hockey—Colby at Waterville, 7:00 p.m.
6, 7 Skiing—Dartmouth Winter Carnival, Hanover, N. H.
7 Basketball—Northeastern at Memorial Field House, 8:15 p.m.
9 Basketball—Varsity vs. Norwich, 8:00 p.m. at Northfield.
12 Hockey—Dartmouth at Hanover, 8:00 p.m.
13 Basketball—Varsity vs. Springfield at Springfield, 8:15 p.m.
14 Hockey—R.P.I. at Memorial Field House, 8:00 p.m.
Basketball—Trinity College at Hartford, 8:45 p.m.
14, 15 Skiing—Norwich Winter Carnival at Northfield. Williams Winter Carnival at Williamstown.
19 Basketball—R.P.I. at Memorial Field House, 3:00 p.m.
Hockey—Norwich at Northfield, 7:30 p.m.
20 Hockey—Williams at Memorial Field House, 2:00 p.m.
Skiing—Middlebury Winter Carnival—EISA Championship.
25 Basketball—Varsity vs. Vermont, 8:30 p.m. at Burlington.
26 Hockey—Norwich at Memorial Field House, 8:00 p.m.
28 Basketball—Varsity vs. Amherst, 8:15 p.m. at Memorial Field House.
Hockey—Hamilton at Clinton, N. Y., 3:30 p.m.

MARCH

1 Skiing—Harvard Bromley Giant Slalom at Manchester, Vt.
2 Hockey—Cornell at Ithaca, 8:00 p.m.
4 Basketball—M.I.T. at Memorial Field House, 8:15 p.m.



Coming Events

A listing of major campus events which may be of interest to alumni and friends of the College.

February

8 — Concert Lecture Series—Keith Amada, pianist.
Wright Memorial Theatre, 8:00 *p.m.*

11 — Lecture—A. F. Noverre Musson, A.I.A.
Subject: On Modern Architecture and the Spirited Man.
Mead Memorial Chapel, 8:00 *p.m.*

18, 19 — Drama 50—*Bus Stop* by William Inge, directed by Janet Nightingale with the Middlebury Players.
Wright Memorial Theatre, 8:15 *p.m.*

19, 20, 21 — Middlebury Winter Carnival.

March

Concert Lecture Series—Senor Marti, lecturer.
Subject: Mexican Music and Art.
Wright Memorial Theatre, 8:00 *p.m.*

13, 14 — Middlebury Conference.

18 — Lecture—Dr. Frank Cross, Professor, Harvard University.
Subject: Dead Sea Scrolls
Mead Memorial Chapel, 8:00 *p.m.*

19, 20, 21 — Players present—*Tea House of the August Moon* by John Patrick.
Wright Memorial Theatre, 8:00 *p.m.*

SPORTS . . . *See page 19*

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